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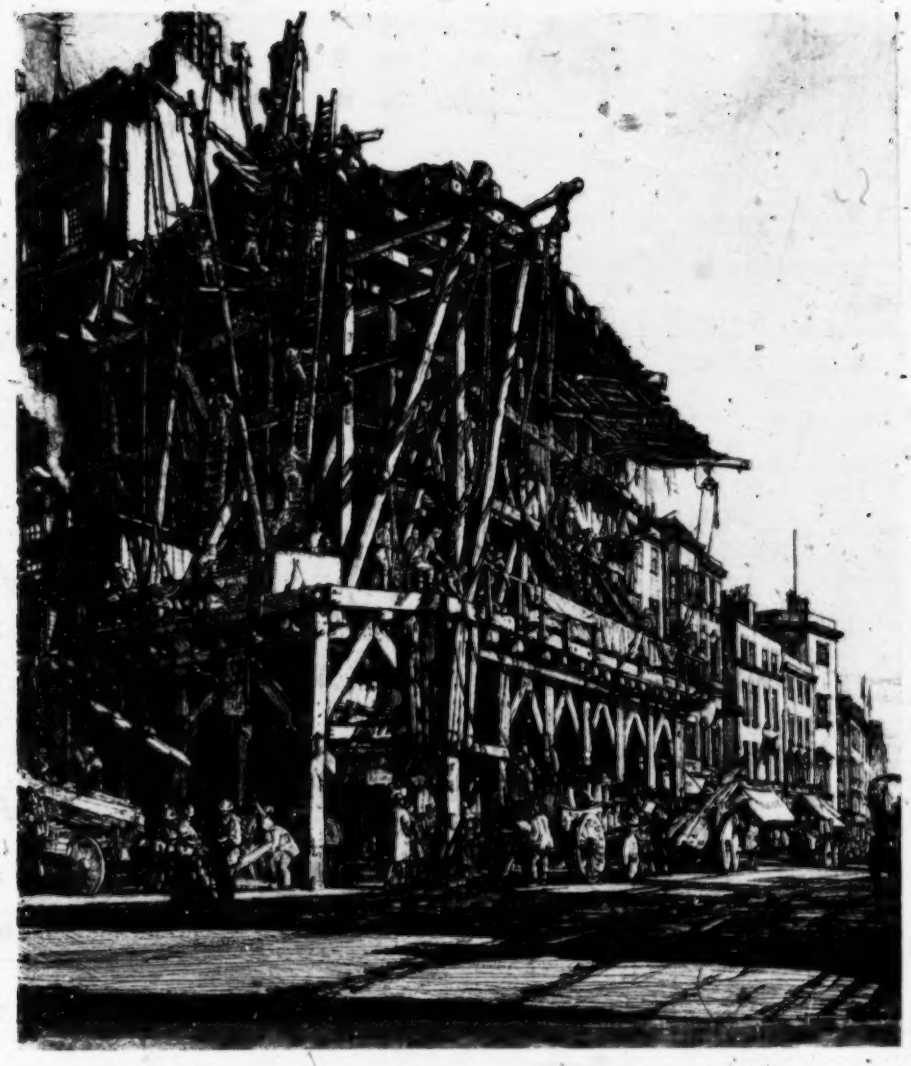
Drawings & Dry Points by Sir Muirhead Bone

1876-1953

THE ARTS COUNCIL

1955



Drawings and Dry Points by Sir Muirhead Bone

THE ARTS COUNCIL · 1955

FOREWORD

AS A DRAUGHTSMAN and print maker, especially of architectural subjects, the late Sir Muirhead Bone holds an unique position. Not without justice has he been called a modern Piranesi. When, therefore, in the Spring of this year the Director of the Manchester City Art Gallery arranged a comprehensive exhibition of his drawings it was felt that these deserved to be more widely seen. The Manchester City Art Galleries Committee kindly gave their permission for a selection to be made and for the use of the catalogue material. Well known in the first decades of this century, Muirhead Bone's early work in particular is less familiar to the present generation. In making the selection the emphasis has therefore been laid on the early Glasgow and London periods, while a few drawings from the early Italian period (1910–12) have been added. Sixteen dry points, ranging in date from 1899 to 1929, have also been added, among them the rare *Ayr Prison* (Cat. No. 63).

The generosity of the lenders is acknowledged with gratitude and particularly that of the Misses Alexander and Messrs P. & D. Colnaghi who have parted with so many examples from their collections. Thanks are also due to Lady Bone for permission to reproduce *Old Stirling* (No. 5) and *Building* (No. 62), to Mr James Bone for permission to reprint his introduction to the catalogue of the Manchester exhibition, to Mr Stephen Bone for his advice and co-operation, and to Mr Harold Wright for his assistance in cataloguing the dry points.

PHILIP JAMES

I. *Building* (*No. 62*)

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INTRODUCTION

BY JAMES BONE, C.H.

'ONLY an eye; but a true artist's eye, a Tolstoyan eye, which has some strange power of imagination and understanding, or which at any rate sees the thing it wishes to express in a light that is not visible to us common men—at least not till the artist or poet or imaginative writer has shown it to us. Muirhead Bone had this eye.' So said Professor Gilbert Murray when he unveiled in November 1954, in St Paul's Cathedral, the memorial tablet to Muirhead Bone.

Muirhead Bone, son of a journalist, was born in a Glasgow suburb in 1876 and died at Oxford in 1953. He worked mainly in dry point and, if etching includes dry point, he ranks surely beside Hollar, Piranesi, Meryon and Whistler; he is generally accepted as the greatest etcher practising in the present century. As a draughtsman of architecture it is difficult to find his equal in British draughtsmanship. In Sir Kenneth Clark's words 'for technical skill Bone must be the only one (of British artists) who can be compared with the great Italians, Piranesi and Bibiena.' His early life in Glasgow, where he was apprenticed to an architect and received art training, was centred in his resolve to try to do for Glasgow what Ruysdael and Van der Heyden (whose works he feasted on in the Corporation Galleries) had done for their own Dutch towns. 'If one could only give the sentiment of the Glasgow streets like that! It became a cry of the heart,' he wrote. In those days the Glasgow School flourished but there was nothing in its decorative graces that offered the atmosphere for this artist. The Dutch painters were 'pathetically local' to the Glasgow artists of that day. Later, when Muirhead went to Italy, he wrote from Florence that there was nothing left there for an artist. Every art cat in the world had been there and the plate had been licked clean! Give him the grimy tenements and the engineering skies of Glasgow where an artist could get his teeth into something! But his later work shows how he came to get much of his best inspiration from the majesties of Italy and the dread wonders of Spain.

His Glasgow pictures then found few admirers there, and his effort to establish himself as an art master in his father's birthplace of Ayr brought no pupils. He moved to London in 1901 and soon found powerful support. He married in 1903 Gertrude Dodd, the writer, sister of his lifelong friend Francis Dodd, R.A., daughter of the Reverend

Benjamin Dodd, then Wesleyan minister of Newton Heath, Manchester. They settled in London but when his prospects brightened he often went abroad with his wife and two sons, living for some time in Italy and Spain (commemorated in the great drawings reproduced in his wife's book *Old Spain*), and visiting France, America, Sweden and Turkey. He was the first official war artist in the First World War and was the doyen of the war artists in the Second World War. C. E. Montague wrote the text for the serial publication of his war lithographs *The Western Front*, issued by the War Office. It was partly through his energy and his generosity in the purchase of other war artists' pictures that the Imperial War Museum was established in London. He was appointed a Trustee of the National Gallery and of the Tate, LL.D. of St Andrew's, Liverpool and Glasgow, D.Litt. of Oxford and Hon. R.S.A. He was knighted in 1937.

In his long life his art covered very much for his range was all that the eye could see and his mind enrich. There are many views as to wherein his best work lay. In his early Glasgow pictures his indigenous poetic vision and his growing powers kindled to a curious hard beauty; then, his first London compositions, his imaginings dilated by the spectacle he found there of old Regent Street, the Strand and Newgate, flarelit, dissolving and arising again. London remaking itself before his eyes; his astonishing seizures of the great 'sights' and lonely beauties of Italy and Spain; the memorable scenes he perpetuated in the two Great Wars and of London in the blitz; and his peaceful English views, cathedrals, colleges, country towns and coast places: there is a vast choice. If only a section of it all could survive, I should plead myself for his first London period, particularly for his nightpieces where his mighty draughtsmanship and his vision fused, I think, to his most original achievement. He dived deep into the forest of the London night.

Some great probing artists have been spoken of as God's spies upon this earth. If such a spy had been created in Muirhead Bone it would be hard to think of a better equipment for the task. He was tireless and assured, imperturbable in any surroundings; he could draw for hours on a street refuge or on a roof. He made many outline drawings from trains of panoramas and distant villages. He made complicated embodiments of a scene with, for convenience, parts of the drawing strapped back out of his sight, yet he kept the exact scale throughout. Moreover, he had the singular endowment of one eye being long-sighted like a seaman's and the other short-sighted so that he could work to a needlepoint like a lapidary. All that, of course, would have been in vain had he not had the higher gifts of great art—its inner and outer truths. The 'Tolstoyan eye'.

NOTE

The following abbreviations are used in this catalogue:

Glasgow Fifty Drawings (1911):
Muirhead Bone. *Glasgow: Fifty Drawings by M.B. with notes on Glasgow by A. H. Charteris*. Glasgow (Maclehose), 1911

Old Spain (1936):
Muirhead and Gertrude Bone. *Old Spain. Drawings by M.B. Descriptions by G. B.* London (Macmillan), 1936. (Limited edition.)

C.D.:
Campbell Dodgson. *Etchings and Dry Points by Muirhead Bone. I.* 1898–1907. *A Catalogue by C.D.* London (Obach), 1909. (Limited edition.) (Note: the catalogue of the plates finished by the artist after 1907 exists only in manuscript and the catalogue numbers of these plates are not available.)

Measurements, which represent sight size for drawings and plate size for dry points, are in inches; the height is given first.

CATALOGUE

1 SELF-PORTRAIT (*c.* 1896)
Oil on canvas, 21 × 16
Lent by John H. Bone, Esq.

DRAWINGS

2 GARNGADHILL (*c.* 1896)
Pencil, 4⅛ × 6¾. Signature and dedication by the artist dated 1918
Lent by John H. Bone, Esq.

3 TRAQUAIR HOUSE, PEEBLESHIRE (1897)
Pencil and wash, 7⅜ × 10½. Signed and dated: *Muirhead Bone*, 1897
Lent by James Bone, Esq., C.H.
The oldest inhabited house in Scotland

4 THE SLATER'S YARD (1898)
Pen and wash, 8½ × 5½. Signed and dated: *Muirhead Bone* '98
Lent by Messrs P. & D. Colnaghi

5 OLD STIRLING (*c.* 1899) Plate II
Pen and pencil, 9 × 5½. Signed and inscribed: *Old Stirling Muirhead Bone*
Lent by James Bone, Esq., C.H.

6 GARNGADHILL (*c.* 1900)
Pencil, 9¾ × 14⅛. Signed: *Muirhead Bone*
Lent by Glasgow Art Gallery

7 EDINBURGH: HIGH STREET (*c.* 1900)
Pencil, 7⅝ × 8½. Signed: *Muirhead Bone*
Lent by James Bone, Esq., C.H.
The Tron Church can be seen in the middle distance

8 DAVID DRUMMOND BONE
Pen and ink, 4¾ × 3⅛. Signed: *Muirhead Bone*
Lent by Sir David W. Bone, C.B.E., LL.D.
A portrait of the artist's father

9 STOCKWELL STREET
Pencil and wash, 12⅝ × 9. Signed: *M. Bone*
Repr.: *Glasgow Fifty Drawings* (1911), Pl. 22, as *Stockwell Street, West Side.*
Lent by Glasgow Art Gallery

10 GREAT WESTERN ROAD
Pencil, 5¾ × 4½. Signed: *Muirhead Bone*
Repr.: *Glasgow Fifty Drawings* (1911), Pl. 38, as *Great Western Road, Hillhead, Looking East*
Lent by Glasgow Art Gallery

11 DUKE STREET PRISON WALL
Pencil, 9⅛ × 12⅛. Signed: *Muirhead Bone*
Repr.: *Glasgow Fifty Drawings* (1911), Pl. 10, as *North Wall of Duke Street Prison*
Lent by Glasgow Art Gallery

12 TENEMENT IN RENFREW STREET (1902)
Pencil, 4⅜ × 6¾. Signed and inscribed: *Muirhead Bone*, 1902, *Renfrew Street*
Lent by John H. Bone, Esq.

13 THE SLEEP OF THE PROVINCES (1902)
Pencil, 9 × 6¼. Signed and dated: *Muirhead Bone*, 1902
Lent by Mrs R. M. Natzio
This drawing is referred to in Allan Monkhouse's novel *My Daughter Helen* (p. 160): 'I led him to a picture in my room. It was a drawing of night in Glasgow and the artist had given it a fanciful title: *The Sleep of the Provinces*.' The view was from the artist's studio room and shows 'Greek Thomson's' Church

14 SOMERSET HOUSE: NIGHT (1902)
Pencil, 13 × 9. Signed: *Muirhead Bone*
Lent by James Bone, Esq., C.H.

15 NEAR ST PANCRAS CHURCH
Pencil and wash, 6¾ × 7¾. Signed: *Muirhead Bone*
Lent by William Wilson, Esq., R.S.A.

16 OLD MILLBANK (*c.* 1902)
Pen and wash, 5¾ × 8⅞. Signed: *Muirhead Bone*
Lent by James Bone, Esq., C.H.

17 BUILDING (*c.* 1904)
Trial proof A of the dry point (C.D. 163), extensively retouched with pen and ink and now virtually a drawing, 13 × 11⅛. Signed: *Muirhead Bone*
Lent by Manchester City Art Gallery (Rutherston Collection)
See Cat. No. 62

18 DEMOLITION OF ST JAMES'S HALL (*c.* 1905)
Pen and wash, 14¾ × 13⅛
Lent by Manchester City Art Gallery (Rutherston Collection)
The old concert hall, opened in 1858, stood on the site of the existing Piccadilly Hotel in London. It was superseded in 1895 as a centre by the Queen's Hall. See Cat. No. 65

19 CHISWICK BARGES (*c.* 1905)
Pencil and wash, 4¾ × 6. Signed: *Muirhead Bone*
Lent by William Wallace, Esq.

20 THE GREAT GANTRY (Study No. 3) (*c.* 1906)
Pen and wash, 9¼ × 13. Signed and dated: *Muirhead Bone*, 1907
Lent by Miss R. M. Welsford
A study for *The Great Gantry, Charing Cross*. See Cat. No. 64

21 ARUNDEL (*c.* 1908)
Pen and wash, 5⅝ × 10½
Lent by Messrs P. & D. Colnaghi
See Cat. No. 69

22 BLOOMSBURY (*c.* 1908)
Pen and pencil, 9⅝ × 7. Signed: *Muirhead Bone*
Lent by William Wilson, Esq., R.S.A.
The scaffolding on the left is the King Edward VII extension of the British Museum in course of erection

23 NIGHT: WHITEHALL
Pencil, 14¾ × 10¾. Signed: *Muirhead Bone*
Repr.: James Bone, *London Echoing: with Pictures by Muirhead Bone*, London (Cape), 1948, frontispiece, as *Whitehall Lights*
Lent by Alan Thomas, Esq.

24 QUEEN STREET STATION (1910)
Pencil, 11⅛ × 15. Signed and dated: *Muirhead Bone*, 1910
Repr.: *Glasgow Fifty Drawings* (1911), Pl. 5, as *Queen Street Station and Towers of Municipal Buildings*
Lent by Glasgow Art Gallery

25 SOHO SQUARE (1910)
Pencil, 11 × 14½. Signed and dated: *Muirhead Bone*, 1910
Lent by John G. Blackwell, Esq.

26 COLISEUM, ROME (1912)
Charcoal and watercolour, 12⅜ × 9¼. Signed and dated: *Muirhead Bone* 1912
Lent by the Misses R. and J. Alexander

27 FAIR OF SAN GIOVANNI OUTSIDE PORTA DI SAN GIOVANNI, ROME (1912)
Pencil and wash, 13⅝ × 19¼
Lent by the Misses R. and J. Alexander

28 ORVIETO DOORWAY, NIGHT (1912)
Pencil and wash, 12⅝ × 9⅝. Signed and inscribed: *Muirhead Bone Orvieto* 1912
Lent by the Misses R. and J. Alexander

29 PORT OF GENOA—SUNSET (*c.* 1912)
Pencil, 10⅛ × 14⅝. Signed: *M. Bone*
Lent by the Misses R. and J. Alexander

30 TENEMENTS IN VIA FLAMINIA, OUTSIDE PORTA DEL POPOLO, ROME, NIGHT (*c.* 1912)

Pencil, 8⅝ × 11⅛. Signed and inscribed: *Muirhead Bone Rome*
Lent by the Misses R. and J. Alexander

31 WESTERKERK, AMSTERDAM (*c.* 1913)
Pencil, 10⅝ × 7⅝. Signed and inscribed: *M. Bone, Amsterdam*
Lent by Messrs P. & D. Colnaghi
The Westerkerk is the burial place of Rembrandt

32 THE OLD STRAND (1913)
Pencil, 8 × 5. Signed and dated: *Muirhead Bone*, 1913
Repr.: James Bone, *London Echoing: with Pictures by Muirhead Bone*, London (Cape), 1948, p. 128
Lent by A. P. Wadsworth, Esq.
This drawing was originally entitled *Flying Shores, Strand, London.* The building on the right is where J. C. Squire started the *London Mercury*

33 GEORGE STREET, BATH (1915)
Pencil and wash, 8⅜ × 11⅝. Signed and inscribed: *Muirhead Bone, Bath*, 1915
Lent by the Whitworth Art Gallery

34 IN THE HOSPITAL SHIP 'WESTERN AUSTRALIA' AT NIGHT: THE ORDERLY
Charcoal, 13 × 19½. Signed: *Bone*
Repr.: Muirhead Bone, *The Western Front: Drawings by M.B.* London (by authority of the War Office from the Offices of Country Life, Ltd., and George Newnes, Ltd.), 1917, Vol. II (Introd. by C. E. Montague), Part VII, Pl. 40, as *On a Hospital Ship at Night: The Orderly*
Lent by Manchester City Art Gallery

35 REPAIRING A TORPEDOED SHIP (*c.* 1919)
Pastel, 25 × 38¼. Signed and dated: *Bone*, 1919 (? year)
Lent by the Imperial War Museum

36 FALMOUTH BAY (*c.* 1920)
Pencil, 4¼ × 7. Signed: *Muirhead Bone*
Lent by James Bone, Esq., C.H.
The outer harbour

37 THE BATTLE OF FLOWERS, ROME
Pencil 9¼ × 12¼. Signed and inscribed: *Muirhead Bone, Rome*, 1921
Lent by T. C. Annan, Esq.

38 THE BASIN OF ST MARK'S, VENICE
Pen and wash, 6¼ × 13¾. Signed: *Muirhead Bone*
Lent by William Wilson, Esq., R.S.A.

39 LOVERS IN CENTRAL PARK, NEW YORK (*c.* 1923)
Charcoal, 11½ × 9½. Signed: *Muirhead Bone*
Lent by Messrs P. & D. Colnaghi

40 THE CATHEDRAL, CADIZ (1925)
Pencil and wash, 8⅝ × 12⅛. Signed and inscribed: *M. Bone, Cadiz, 1925*
Repr.: *Old Spain* (1936), Vol. I, part 2; Gertrude Bone, *Days in Old Spain*, London (Macmillan), 1938, p. 8 (headpiece)
Lent by the Right Hon. Lord Bilsland, K.T.

41 VERBENA, CORPUS CHRISTI, SANTIAGO (1926)
Pencil and watercolour, 5¼ × 8. Signed and dated: *M. Bone*, 1926; inscribed: *To Stephen with love, Christmas, 1926*
Repr.: *Old Spain* (1936), Vol. II, part 19 (headpiece) as *Evening of Corpus: A Verbena in the Plaza de Cervantes*
Lent by Stephen Bone, Esq.

42 SPANISH STREET SCENE
Watercolour, 7⅞ × 12¼. Signed: *Muirhead Bone*
Lent by Manchester City Art Gallery

43 SPRING STORM IN THE SIERRA NEVADA, GRANADA
Watercolour, 11⅛ × 14¾. Signed: *Muirhead Bone*
Repr.: Old Spain (1936), Vol. I, part 4
Lent by the Right Hon. Lord Bilsland, K.T.

44 MIDSUMMER FAIR, SALAMANCA
Black chalk, 10¾ × 15¼. Signed and inscribed: *Muirhead Bone, Salamanca*
Repr.: *Old Spain* (1936), Vol. I, part 16 as *The Summer Fair in the Bed of the Tormes, Salamanca*
Lent by John G. Blackwell, Esq.

45 THE CASTLE AND SANTA MARIA DE LOS ANGELES, SAN VINCENTE
Black chalk, pen and wash, 11 × 18⅛. Signed and inscribed: *Muirhead Bone, San Vincente*
Repr.: *Old Spain* (1936), Vol. II, part 27
Lent by the Right Hon. Lord Bilsland, K.T.

46 A VERBENA AT SANTIAGO DE COMPOSTELA
Charcoal and watercolour, 10¾ × 14½. Signed and inscribed: *Muirhead Bone, Santiago*
Lent by A. C. J. Wall, Esq.

47 THE PORTICO OF SANTA MARIA, DURANGO
Pen and pencil, 9⅞ × 15. Signed and inscribed: *Muirhead Bone, Durango*
Repr.: *Old Spain* (1936), Vol. II, part 30
Lent by the Whitworth Art Gallery

48 THE CHURCH OF SANTIAGO, AVILA
Pen and pencil, 8¼ × 10⅞. Signed: *M. Bone*
Repr.: *Old Spain* (1936), Vol. I, part 10
Lent by John G. Blackwell, Esq.

49 THE SERPENTINE
Pencil, 6¼ × 10. Signed: *Muirhead Bone*
Lent by James Bone, Esq., C.H.

50 CHRISTCHURCH (1933)
Pencil and wash, 11½ × 18. Signed and dated: *Muirhead Bone*, 1933
Lent by John G. Blackwell, Esq.
Drawn on the occasion of the centenary of the Oxford Movement, showing the procession to Pusey's grave on 18th July

51 EIGHTS WEEK (1933)
Pen and watercolour, 8¼ × 11¾. Signed and inscribed: *Muirhead Bone, Oxford 1933*
Lent by A. C. J. Wall, Esq.

52 ST GILES, OXFORD
Pen and wash, 7½ × 10⅝. Signed and inscribed: *Oxford Muirhead Bone*
Lent by the Misses R. and J. Alexander

53 AUTUMN DAY, OLD CROMER (1937)
Watercolour, 13¾ × 9⅞. Signed and inscribed: *Muirhead Bone, Cromer*, 1937
Lent by A. C. J. Wall, Esq.

54 CHRISTMAS AT SHERINGHAM
Pastel, 12 × 18. Signed: *Muirhead Bone*
Lent by T. C. Annan, Esq.

55 A FINE DAY AT CROMER (1939)
Pen and gouache, 10 × 15. Signed and inscribed: *Muirhead Bone, Cromer*, 1939
Lent by Aberdeen Art Gallery

56 THE RETURN FROM DUNKIRK: ARRIVAL AT DOVER (1940)
Chalk, 22 × 30⅞. Signed and dated: *Muirhead Bone*, 1940
Lent by the Imperial War Museum

57 AFTERNOON: ROSYTH DOCKYARD (1940)
Pen and watercolour, 13¾ × 21¾. Signed and inscribed: *Muirhead Bone, 1940, Rosyth/H.M.S. King George V. Afternoon—Rosyth Dockyard*
Lent by Glasgow Art Gallery

58 MARSEILLES
Black chalk, 14⅝ × 12¼. Signed: *Muirhead Bone*
Lent by the Misses R. and J. Alexander

59 WEYMOUTH (1946)
Watercolour, 15⅞ × 10. Signed and inscribed: *Muirhead Bone, Weymouth*, 1946
Lent by Major Montagu Gluckstein, O.B.E.

DRY POINTS

60 THE DRY DOCK, GLASGOW (1899)
Etching and dry point, $9\frac{3}{8} \times 7\frac{3}{8}$. Signed and dated: *Muirhead Bone. 99*
C.D. 48, fourth state
Lent by Messrs P. & D. Colnaghi

61 BELGRAVE HOSPITAL, KENNINGTON (1902)
Dry point on zinc, 12 × 10
C.D. 119, second state
Lent by Messrs P. & D. Colnaghi
The first dry point made by the artist after his arrival in London

62 BUILDING (1904) Plate I
Dry point, $13\frac{5}{8} \times 11\frac{9}{16}$
C.D. 163, seventh state
Lent by Messrs P. & D. Colnaghi
The scene is the corner of Brook Street, London. See Cat. No. 17

63 AYR PRISON (1905)
Dry point, 5 × 7
C.D. 179, only state
Lent by Stephen Bone, Esq.

64 THE GREAT GANTRY, CHARING CROSS STATION (1906–7)
Dry point, 11 × $17\frac{1}{8}$. Signed: *Muirhead Bone*
C.D. 203, final state
Lent by Messrs P. & D. Colnaghi
A portion of the roof of Charing Cross Station gave way on 5th Dec., 1905. Bone made several drawings during the repairs in May, 1906, one of which is in the British Museum.
The dry point was begun in the autumn of 1906 and finished early the following year. See Cat. No. 20

65 DEMOLITION OF ST JAMES'S HALL. EXTERIOR (1907)
Dry point, $11\frac{5}{8} \times 10\frac{15}{16}$
C.D. 207 first state
Lent by Messrs P. & D. Colnaghi
See Cat. No. 18

66 ST JOHN'S WOOD (1907)
Dry point, $5\frac{3}{8} \times 4\frac{3}{4}$
C.D. 208, trial proof C
Lent by James Bone, Esq., C.H.
Based on a drawing of the Great Central Railway Cutting in St John's Wood, London

67 PORTRAIT OF THE ARTIST IN A HAT (No. 1) (1908)
Dry point, 4 × $3\frac{1}{2}$
Later than C.D. Third state
Lent by Messrs P. & D. Colnaghi

68 SOUTH COAST (No. 1) (1908)
Dry point, $5\frac{1}{4} \times 8\frac{3}{8}$. Signed: *M. Bone*
Later than C.D.
Lent by the Misses R. and J. Alexander
This composition does not represent an actual view

69 ARUNDEL (1908)
Dry point, $4\frac{1}{2} \times 6\frac{1}{4}$
Later than C.D. Published state
Lent by Messrs P. & D. Colnaghi
See Cat. No. 21

70 LIBERTY'S CLOCK (1909)
Dry point, $10\frac{1}{8} \times 4\frac{5}{8}$
Later than C.D. Final state
Lent by Messrs P. & D. Colnaghi
Some licence has been taken with topographical details, but the composition is based on Beak Street, London

71 THE TREVI FOUNTAIN, ROME (1913 and 1928)
Dry point, $15\frac{15}{16} \times 10\frac{7}{16}$
Later than C.D. Tenth state
Lent by Messrs P. & D. Colnaghi

72 SAN FREDIANO IN CESTELLO (1915)
Dry point, $9\frac{15}{16} \times 11\frac{15}{16}$
Later than C.D.
Lent by the Misses R. and J. Alexander
The Church of S. Frediano is on the left bank of the Arno, below the Ponte alla Carraja, Florence

73 SIR RABINDRANATH TAGORE (1920)
Dry point, $9\frac{5}{8} \times 6$
Later than C.D. Published state
Lent by Messrs P. & D. Colnaghi

74 A MANHATTAN EXCAVATION (1923 and 1928)
Dry point, $12\frac{5}{16} \times 10\frac{1}{8}$
Later than C.D. Seventeenth state
Lent by Messrs P. & D. Colnaghi
The site is at the intersection of Broadway and Madison Avenue, New York

75 CONVENT OF SAN PAYO, SANTIAGO DE COMPOSTELA, SPAIN (1929)
Dry point, $12\frac{1}{4} \times 7\frac{5}{16}$
Later than C.D. Eighteenth state
Lent by Messrs P. & D. Colnaghi
The view is into the Plaza de los Literarios looking towards the Correo